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The American Organist



JUNE, 1942

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General Service Music

*A—Joseph W. Clokey: "*A Selection of Psalms*," 30p. c. (Gray, 40¢). "Set to the psalmtones with accompanying harmonies"; sixteen of them. In each case the first few sentences of the Psalm are given a suggested chordal background, with the rest of the Psalm given only in notes for the singers. Modern notation is used, consisting of quavers for the recitation, crotchets for the emphasis; the organist should understand Gregorian and accordingly know how to vary the note-values in true plainsong style, to gain that peculiar beauty to be found, in choral music, only in plainsong. The collection is intended for churches that do not have or want the complete plainsong service, and this probably implies beginners in plainsong work. Plainsong is neither speaking nor singing; it's a compromise between the two; and it must be taken unaccompanied or it will be ruined. The pitch given by Dr. Clokey is hardly in need of transposition, for the range is extremely comfortable; but even so it can be dropped a tone lower if any particular choir needs it. I have come almost to the point of finding a church service unsatisfactory as a religious experience unless it does use plainsong for part of its ritual.—T.S.B.

A4+—Caroline GESSLER: "*Give ear to my prayer*," 7p. me. (J. Fischer & Bro., 15¢). Psalm text. A smooth-flowing setting with enough melodic and harmonic grace to give the text the right appeal to the congregation. The Composer has not tried to be astonishing nor has she tried to be profound; what a relief. Your choir and congregation will like it. Well written, worthy music.

A8—A. GRETCHANINOFF: "*I see Thy kingdom*," 3p. u. me. (Gray, 12¢). Text from Russian service. A serious but reserved and beautiful piece of music, of rather mild Russian flavor; requires little work but is capable of strong effect.

*A4+—Kalinnikoff, ar.W.M.Hawkins: "*Hymn of Adoration*," 8p. u. me. (Gray, 15¢). Text by F.Haverгал. A rather ponderously-moving anthem, for any service in which Christ is the subject.

*A4+—Kopyloff, ar.N.L.Norden: "*Forever is it meet*," F, 5p. u. me. (J. Fischer & Bro., 15¢). Text by Kopyloff, English translation. A musical and appealing anthem with both harmonic and contrapuntal devices and no exaggerated Russian flavor to spoil it for straight anthem use in any average service. "Forever is it meet in truth to bless Thee, Lord Jesus." Congregations will find it conveying religious impressions to them.

*A4+—Veflyaeff, ar.N.L.Norden: "*Gladsome Light*," G, 4p. u. me. (J. Fischer & Bro., 15¢). Quite Russian in flavor, entirely chordal, with the doubling of parts at the end pro-

ductive of the effect intended. No difficulties anywhere, not even in the range required of the voices. Your choir will enjoy doing it; simple but highly effective.

AW3—*Easy Anthems for Intermediate Choirs, Book 1*, compiled and arranged by Gordon Balch Nevin: 10 anthems, 28 pages, for two sopranos and one contralto. Good arrangements of practical church music; the list of anthems included in Book 1 should be sufficient to show its practical worth:

Bach, O praise and bless the Lord
Barnby, We wait in faith
Cornelius, Dear Lord I Thee adore
Gounod, O what the joy and glory
Hiles, Jesus calls us
Maker, O Father haste the promised hour
Mozart, Out of the deep.
Simper, Come unto Me
Smart, God is a Spirit
Vogler, Holy is the Lord our God

All are practical service music, and most of them are better than good (J. Fischer & Bro., 60¢).

CO—Deems TAYLOR: "*Ramuntcho*," Op. 23, "lyric drama in three acts," in other words the third opera by the only American thus far to score any notable success in that field. (J. Fischer & Bro.). The piano-vocal score has 242 pages; it is dedicated to the late George Fischer, the Composer's warm personal friend and publisher. The opera had its first performance Feb. 10 by the Philadelphia Opera Company, Philadelphia, Sylvan Levin conducting. "Deems Taylor's batting average as a composer of operas could hardly be improved," said the New York Times. A review would be entirely out of place in these columns; the work is mentioned for the sake of the record. Mr. Taylor's former operas, all published by J. Fischer & Bro. and available in piano-vocal score, were first performed thus: "*The King's Henchman*," Feb. 17, 1927, in New York; "*Peter Ibbetson*," Feb. 7, 1931, New York. The American composer will come into his own only when he has been successful in the fields of the symphony and opera. Mr. Taylor has done both.

PIANO DUET

Jean Pasquet: *Concertino Gm*, 23p. me. (J. Fischer & Bro., \$1.25). Mr. Pasquet arranged this orchestral work for two pianos, as published here, but, he says, he had the organ in mind when writing the second-piano part. In view of the scarcity of organ-piano duet materials this two-piano work deserves attention. It is sanely musical, interesting, and leads to the conclusion that Mr. Pasquet has the true spirit of a composer and could do something for the organ world if he set his heart to it. He is an organist in Long Island, New York, and has an organ in his own home; his wife is an organist also, as is his father-in-law. It's an organistic family. *Concertino* is an excellent piece of music.

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Organ Music

Alfred H. JOHNSON: *Three Short Pastels*, 6p. me. (J. Fischer & Bro., 60¢). *Glimmering Tapers*, F, 2p., is a pleasant little bit of meditative music, excellent for any service. *Flocks From Distant Hills*, A, 2p., is a combination of harmonic moods contrasted with classic melodic snatches, filled with dissonances that always resolve into consonances and make for beauty. *Sculptured Clouds*, A, 2p., offers less assurance of success, for the materials are not so interesting nor does it seem right to treat clouds to an organ fortissimo; a true colorist, on his own registration and interpretation, might do a lot with this. Anyway here are three pieces eminently in the right direction, good for church as well as for recital.

*W. Rolfe, ar.R.L. Bedell: *Dream Celestial*, F, 3p. e. (Flammer, 50¢). Exceedingly simple music somewhat in the style of Lefebure-Wely, which can be read at sight and will please the congregation; uses Chimes as they should be used. *Rustic Chapel*, F, 3p. e. (Flammer, 50¢). Another simple piece built on the beauty of melody, harmony, and rhythm; they'd murder a student for writing this kind of music in any conservatory, but the public would heartily approve the simple but beautiful musical effects.

Roger SESSIONS: *Chorale*, G, 6p. d. (Gray, 75¢). One of the 'Contemporary' series. Fireworks alternate with chord passages, and the dissonances never resolve, so that the final result is nothing much more than ugly harmonies. Put a couple of cats on your keyboard and they'll write music like this. (Now go ahead and buy it to spite the reviewer. Incidentally, the only purpose of these reviews is to describe the music as faithfully as possible, and since it would help to hear some of these things adequately played by a competent organist on a large organ, T.A.O. requests any of its readers playing any of them in recital or service at any time in Manhattan borough to kindly send notice in advance so they can thus be heard.)

Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• An admirable album of organ music for the average organist is the *Devotional Organ Album for Church and Home* compiled and arranged by Dr. Frank W. Asper, the distinguished organist at the Tabernacle, Salt Lake City (Carl Fischer). Here we have 43 pieces covering a hundred pages, with registration for an instrument of two manuals. It is well printed, without any crowding of notes, and is one of the good buys of the season. Ten pieces by Bach and two quite charming pieces by Dr. Asper add to the value of the album.

Arthur Hutchings has made an excellent arrangement of *The Pilgrim chorale* from Mozart's *Magic Flute* (Oxford Press). The music is a masterpiece of beautiful counterpoint, and the organ brings out the part-writing with perfect clear-

ness. The chorale played on the Great stands out from the other voices. It is accompanied by a slow movement of eighth-notes on the pedals and delightful figurations on the Swell.

I like *Processional March* and *Toccata a l'Antique* by Clarence LUCAS (Ascherberger, Hopwood & Crew, London). The first is a dignified piece of writing and makes a good postlude. The second is a sort of moto perpetuo, the rapid figuration being on easy lines but achieving an effect of brilliance with but a small outlay of skill on the part of the performer.

I like muchly Harvey Grace's arrangement of Purcell's *Trumpet Voluntary* (Schott). A note says that the tune "appears to have been a popular one." The work is easy and with its stirring and martial appeal it should prove a popular item for a recital program.

A new name in organ music is Jarvis BARRY who in his *Rhapsody* (MacLellan & Co.) gives us as grisly a piece of writing as even our best recitalists could wish for to frighten their audiences with. The piece starts out with a dehydrated chorale that reminds one of early Scotson Clark and it is on this grim tune that the piece is built. The result is titanic; skip it boys.

I recommend Ernest DOUGLAS'S excellent *Samarkand* (J. Fischer & Bro.). Here in this *Oriental Pastel* for organ we have one of the best pieces he has given us since his prize-winning *Suite* for organ published some twelve years ago. This new piece is fairly easy and I have found it most effective even on an instrument of moderate size. The themes are distinctive, and the piece, while full of variety, hangs together in a way altogether admirable; its eight pages are not a bar too long, and that is saying a great deal these days. The number is suitable for either prelude, postlude, or recital; and

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From the same publisher (J. Fischer & Bro.) comes *Choral Prelude on Lowell Mason's Tune Dort* by Daniel Gregory MASON. Here one of the leading musicians in America gives us a first-rate, attractive and practical piece of organ music. The tune is a fine one and Mr. Mason has not hidden it under a lot of ultramodern harmony. The piece is fairly easy and effective on a small instrument. I like it very much and hope that our organists will honor both the Masons by using this number wherever possible.

A typical English organ number suitable for recital or church in these days is the *Sonata Britannica* of Charles Villiers STANFORD (Galaxy). The work covers 40 pages and is within the ability of the average organist. The first movement is founded on the tune "St. Mary," 13 pages in length; the second is a *Benedictus* of 10 pages which by itself makes an excellent service prelude; and the last is a 17-page *Allegro*

Molto founded on the tune "Hanover." The work is not of the showy type but is well-written organ music that is well worth playing. It is the most popular of Stanford's five organ sonatas and in these days when we are bound so closely to England it should be the policy of us all to play a little more English organ music.

HANDBOOK TO LUTHERAN HYMNAL

A book compiled by W. G. Polack

• 6x9, 679 pages, cloth-bound (Concordia, \$4.00).

For those who want to know about the texts and tunes in the new Lutheran Hymnal. In each case the complete text of the poem is given, and if it's a German hymn, it is given also in German. Historical notes about the author, source, use, etc. are then given, with a final paragraph about the composer or source of the music. It is difficult to understand the mentality of any clergyman or organist, whose church uses that Lutheran Hymnal, who would be slow in securing a copy of this work. There is a section of 135 pages giving biographical and historical notes on the authors and composers; in each case the hymns contributed by the person named are indicated by number and title; this is a particularly valuable section. Among the indexes are an index of Biblical references, table of hymns for all festivals of the liturgical year, index of first lines (divided into sources, Greek, Latin, Scandinavian, etc. even down to British, American, and Canadian), index of first lines of other than the first stanzas, index of tunes, metrical index, subject or topical index, authors, composers, translators. What more could one want? An astonishingly thorough book covering all phases of its subject.

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Cornelius, P.	Dear Lord, I Thee Adore	.15
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c.g.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

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a—Article.
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c—Console photo.
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h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stolist.

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a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. 3p.—3 pages, etc.
p—Piano. 3-p.—3-part, etc.
Hyphenating denotes duets, etc.

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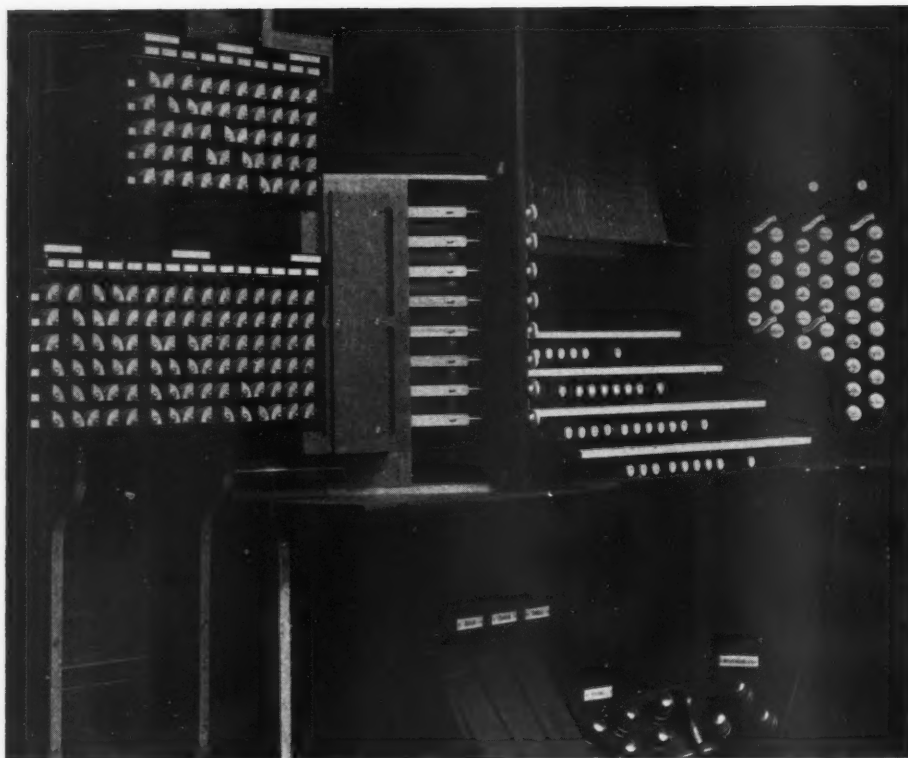
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THREE-WAY COMBINATIONS

In Christ Church, Westminster, London; setting-gadgets for stops on left jamb, shown with the casework removed.

THE AMERICAN ORGANIST

June, 1942

A Good-Friday Three-Hour Service

By Dr. CHARLES C. WASHBURN

WE thank you for your invitation to share with your readers the program of our annual three-hour Good Friday meditation at Scarritt College. It is the result of an evolutionary process through several years of sincere and reverent study, from standpoints both spiritual and artistic. After all, we are to "worship God in the beauty of holiness," and I am sure all serious-minded church musicians and "ministers of music" believe with all their souls that "God who touches earth with beauty" wishes to be worshiped also in the holiness of beauty.

In the course of the years since we began our Good Friday meditations, it came into my thinking that ordinarily the church calendar of Passion Week was incomplete, in that no consideration of the tragic hours immediately following the celebration of the Passover Supper in the Upper Room had been provided for. To fulfil therefore that consideration in our program, I have included the Gethsemane episode in the three hours allotted to the denouement on Calvary.

Beginning with the Saviour's benediction bestowed upon the eleven in His company, as recorded in the introduction to the fourteenth chapter of St. John's gospel, a solo voice sings to the McDermid setting, "Peace I leave with you; my peace I give unto you . . . in my Father's house there are many mansions." The celebration of the Maundy Thursday last supper thus carries over in unbroken sequence, preparing, through a half-hour of music, for the further meditation on the last words from the cross.

As I followed in imagination that little, yet great, company, after they had sung an hymn, along the dark road to the Mount of Olives, the words of Sidney Lainer's poem *Into the Woods My Master Went* seemed altogether apropos. At this point the first stanza is sung either by a solo voice or in quartet form. The setting for the latter, by John Work of Fisk University, is my selection, it having, according to my taste, the most exquisite suggestions in its interpretation of these poignant words. However, Lutkin's well-known hymn-tune is very beautiful also.

I have culled frequently from Stainer's "Crucifixion," its appeal to my spirit for many years having been very strong. After the entrance to the garden, Stainer's "And they came to a place named Gethsemane" is given out in tenor voice, whereupon the injunction of Montgomery's hymn, "Go to dark Gethsemane," is laid upon the hearts of the listeners at worship. At its conclusion, sung in solo form, the picture of "Christ in the garden" at prayer is presented, again in Stainer's interpretation, namely, "How sweet is the grace of His sacred face." It seems to me that even the least imaginative will

The complete service and manner of its presentation in Scarritt College, Nashville, Tenn., under the direction of the Author, four churches participating, Richard Thomasson organist, using Scripture, hymns, anthems, and other materials.

catch the majestic beauty of this picture of the Son of man in converse with His Father in heaven! Surely here He illustrated His pattern prayer in the initial phrase.

His thrice-repeated rebuke, "Could ye not watch with Me, one brief hour?" administered with infinite gentleness, interrupts the singing by the choir and congregation (seated) of Tappan's "'Tis midnight, and on Olive's brow," the keys so related as to make easy transition from one to the other. It is very effective.

The betrayal accomplished, dramatically omitted from any vocal representation whatever, the second stanza of the Lainer poem is intoned, and a voice questions "Is it nothing to you, all ye that pass by?" Sung at this point is the "God so loved the world," because it seems so fitting a declaration of God's love to the world, coming between the two great scenes of Jesus' mortal agony.

The burdensome ascent of the tragic pageant to Calvary is depicted in the Maunday Processional.

It will be noted that I do not publish the names of any participants in the entire program, either speakers or singers. There is only one Name to be named on this occasion, that Name which is above every name, and none other rightfully has place at this time. The service moves from one point to the next without interruption of any kind.

The third, the climactic part of the program, "Jesus on Calvary" is ushered in, after Scripture readings, with the singing by a solo voice of Mrs. Alexander's lovely hymn, "There is a green hill far away, outside a city wall." The exquisite setting to these words appealed to Gounod as one of the most beautiful of English hymns, and he has surely most effectively pictured the scene, a setting, as it were, for Samuel Wesley's "Behold the Savior of mankind, nailed to the cursed tree," which follows, also sung in solo form for correct interpretation. The tune is "Dundee" (Windsor) and a baritone voice is employed. The first and third stanzas suffice.

At the close of the first of the meditations, the time for each of the seven being limited to not more than eight minutes, the expressive Stainer duet "So Thou liftest Thy divine petition" is sung.

Faber's "There's a wideness in God's mercy" seems to com-

pass as nearly as words of man can present, the divine compassion the dying Savior expressed for His sinful but repentant neighbor in ignominy, infinite in its immeasurableness, as He assured the dying thief "today shalt thou be with Me in paradise."

A French-church melody is the setting for Dr. Louis Benson's translation of the Stabat Mater, "Near the cross, her vigil keeping," following Jesus' commitment of His mother to the care of His closest friend in human relationship. Again a baritone voice is used.

In the thinking of many students of the hymnody of the Church catholic, no hymn so completely embodies the implications of the heart-cry of the Son of man when He realizes His experience of forsaken isolation from the bosom of the Father, as Isaac Watt's incomparable "When I survey the wondrous cross." The entire body of worshippers should have the privilege of singing these lines, and mayhap there would be those, a few, who would wish to sing the last line as E. Stanley Jones does, "SHALL HAVE my soul, my life, my all." It may be made a high moment of consecration.

There has been a tendency of late years for earnest Christians to realize a bit more keenly their obligation of applied brotherhood, as expressing their Christian creed and ethics. The Fifth Word "I thirst" seems to many to have such an implication, that in the deep longing in lives that are lonely and hearts that are sad, Jesus himself is thirsting for sympathy, even as the thought is expressed in Studdart-Kennedy's "Indifference." Because of this I have chosen to use, at this point, Charles S. Newhall's hymn:

O, Jesus, Master, when today
I meet along the crowded way
My burdened brothers—mine and Thine—
May then, through me, Thy Spirit shine.

To cheer them in their onward way,
Till evening ends the varied day:
To kindle so, a growing light
Where else might be but gloom and night

Grant, too, that they my need might know,
As side by side we onward go:
An equal need of kindly thought
And love like that which Thou hast taught.

Anticipating the Sixth Word, "It is finished," visualizing by faith and prophetic vision the implication of the Words, and recalling Jesus' prayer (John 17) in which He claims the glory He had "with Thee before the world was," the superb "King ever glorious" of Stainer is delivered, if a capable voice is available. Its rendition prepares the way for the succeeding rising cadences.

The climax from this point rushes to its dramatic accomplishment, and gladness, by faith, replaces gloom.

The Savior cries "It is finished." The people shout, "This is that great thing I know, Jesus Christ the Crucified," John Schwedler's shout of praise in the seventeenth century sung to old "Hendon." This, again, the entire body of worshippers sing, the last line of each stanza strongly marked and emphasized.

When He has bowed His head in superb commitment into His Father's hands, the body of His thus redeemed ones break rapturously into Kelley's "Look, ye saints, the sight is glorious, see the Man of Sorrows NOW." Fortunate the congregation that knows well the "Cwm Rhondda," for it nobly expresses the coronation cumulatively expressed in

"Crown Him, crown Him
King of kings, and Lord of lords."

The rainbow of promise is visible to all who have eyes to behold, and Calvary closes with the vision of glad morning!

The congregation of neighborhood churches are joining

with us in our Good Friday services, the inter-communion of spirit on this day producing a heartening effect of brotherliness and tolerance.

Pastors and singers alike give of their best and to their utmost, and St. Paul's injunction "let brotherly love continue" seems to be on the way to realization amongst us.

THE SERVICE

1. JESUS IN GETHSEMANE

Organ Prelude, Vretblad's Good Friday Spell
A Voice, "In my Father's house," McDermid
Choir, "Into the woods my Master went," Work
A Voice, "And they came to a place," Stainer
A Voice, "Go to dark Gethsemane," Montgomery
A Voice, "How sweet is the grace," Stainer
Hymn 133, "'Tis midnight," Tappan, alternating with—
A Voice, "Could ye not watch with Me," Stainer
Choir, "Out of the woods my Master went," Work
A Voice, "Is it nothing to you," Stainer
Choir, "God so loved the world," Stainer

2. TO CALVARY

Organ, Maunder's Processional to Calvary

3. JESUS ON CALVARY

Scripture, First reading on page 587 of the hymnal
A Voice, "There is a green hill far away," Gounod
A Voice, "Behold the Savior of mankind," Wesley
Scripture, Luke 23: 33-38
Meditation on First Word: "Father forgive them"
Two Voices, "So Thou liftest Thy divine petition," Stainer
Scripture, Luke 23: 39-45
Meditation on Second Word: "Today thou shalt be with Me"
Hymn 76, "There's a wideness in God's mercy," Faber
Scripture, John 19: 25-27
Meditation on Third Word: "Woman behold thy son"
A Voice, "Stabat Mater," hymn 138
Scripture, Second reading on page 587 of the hymnal
Meditation on Fourth Word: "My God why hast Thou"
Hymn 148: "When I survey the wondrous cross," Watts
Scripture, John 19: 28-30
Meditation on Fifth Word: "I thirst"
Hymn 470, "O Jesus Master when today," Newhall
A Voice, "King ever glorious," Stainer
Meditation on Sixth Word: "It is finished"
Hymn 147, "Ask ye what great thing I know," Schmedler
Scripture, Luke 23: 44-49
Meditation on Seventh Word: "Father into Thy hands"
Silent prayer
Hymn 165, "Look ye saints the sight is glorious," Kelley
Benediction
Organ Postlude, Bowring's In the Cross of Christ

Easter Service by Young People

Directed by PHILIP K. GEHRING

• At 7:30 on Easter morning in the First Lutheran, Carlisle, Pa., a group of 18 young school girls and six youths presented a 'sunrise' service under the leadership of Philip K. Gehring, aged 16, who organized the choir for that one special service and composed his own original music settings for the 'Lutheran Common Service' including an Introit, Gloria Patri, Kyrie, Gloria in Excelsis, Sentence for the Easter season, and Credo, all texts in English. The service was pre-luded by Ravanello's Christus Resurrexit, after which came the ceremony of lighting the candles. The offertory was Borowski's Intermezzo. Just prior to the postlude the candles were extinguished.

The Senior Luther League of the Church has always had charge of this Easter 'sunrise' service; this year Mr. Gehring as president of the League wanted to do something different.

And so successful was the result that the new choir decided to remain together and get to work, which it has already done in rehearsals conducted by Mr. Gehring. The organist of the church is Lee Cronican.

The service lasted one hour and was arranged by Mr. Gehring with the assistance of Dr. Harry Luther Saul, pastor. The liturgy Mr. Gehring chose to set was that in common use in Lutheran churches when celebrating communion; it is planned next year to use the service for matins. The ceremony of lighting the candles at the beginning of the service and extinguishing them at the close "was initiated in the First Lutheran at this service."

The accompanying photo, taken in the chancel, shows the eighteen girls of the choir, and in the back row, left to right: Mr. Gehring, organist and their director; Robert Reiter, theological student who conducted the service and preached; James Hair, who read the Bible lessons; Richard Cromer, acolyte; and two young men choristers. Mr. Gehring intends to complete his highschool course and then enter the School of Sacred Music, New York, to continue his music education under Dr. Clarence Dickinson.



YOUNG PEOPLE DO A SUNRISE SERVICE
Philip K. Gehring, aged 16, first man left above, organized the choir, wrote the service music, and directed the whole thing.

Three-Way Combinations Again

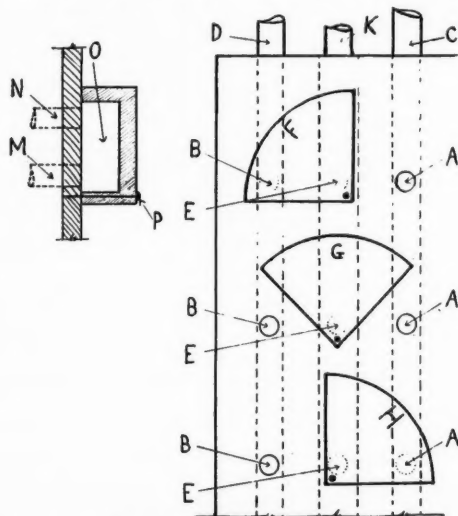
Data from RICHARD O. WHITELEGG

Photograph and description of another interesting example of the past

DEVICES good and bad are described in these pages. As Mr. Whitelegg says in furnishing the materials for this item, it is obvious that our present combons are vastly superior to this or any other three-way combination system so far discovered. But there is an element of merit in having some combons on the three-way system if it can be done without added cost; some players see that value and some do not. None of these things matters much. The point is to have all possible details of interest recorded while such details are available for record.

Mr. Whitelegg has not been able to give very many precise facts about the system here described, and being a cautious man, he lets it go at that. Perhaps some reader in England can furnish the missing details.

The organ is that in Christ Church, Westminster, Bridge-road, London. Who built it or when, we know not. In order to readjust his pistons the organist not only had to leave



HOW IT PROBABLY WORKS

Diagram, not to scale, made from a blueprint supplied from memory by Richard O. Whitelegg of the Moller staff.

the bench but also remove a lot of the casing. Swell, Choir, and Solo are enclosed; there is no register-crescendo pedal.

The combinations are pneumatic. As the photograph shows, the setting gadgets are merely triangular pieces of wood with the outer edge circular instead of a straight line, as though we began with a solid wheel of wood and then cut it into four equal pieces. These pieces are pivoted by screws in the corner nearest to where the center of the wheel had been. These segments could then be rocked to the left, or to the right, or stood upright centrally between left and right positions. Evidently the organist did not value the three-way neutral feature, for the photograph shows all settings either on or off.

Mr. Whitelegg furnished a blueprint to show how the thing worked; our drawing is made from that blueprint and our description is conjectural in the absence of an authoritative explanation.

F is the setter-gadget for, let us say, the Oboe on Swell piston No. 1. G is the setter for the Oboe on Swell No. 2; H is the setter for the Oboe on Swell No. 3. That is the stop runs perpendicularly, while the piston runs horizontally. F is off, G is neutral, H is on.

The drawing to the left shows one of the setter-gadgets pivoted on the pin at P, with the back of the setter hollowed out. Thus pressure-wind enters through the tube M, into the hollowed-out space O and, as this setter is placed in the small diagram, out through tube N, terminating in a pneumatic-motor that moves the stopknob on. M in this small drawing is tube K in the larger drawing, which supplies pressure-wind through the ports E. N in the small drawing is tube C in the larger, which receives the pressure-wind through the ports A.

When the setter is in position as at G, pressure-wind enters the port E and, since it cannot get to either port B or A it is neutral and does not move the stopknob one way or the other. Presumably there are flap-valves for all ports A and B, else pressure-wind would escape through them instead of carrying out through tubes C and D to operate the pneumatic-motors and move the stops, as a moment's reflection will show.

As already stated, this is the probable manner in which the mechanism works, and certainly a possible way, though without specific confirmation from the builder of the mechanism T.A.O. would not make the claim that it actually does work or did work in this precise manner. Our thanks to Mr. Whitelegg for reporting this interesting bit of history & mechanism. Perhaps one of our British readers will furnish the missing details.—Ed.

If You Have Tears to Shed—

• prepare to shed them now. It's the story of an old Erben of 1839, "rebuilt" in 1923: "The Mixture on the Great was replaced by an 8' Viola da Gamba." See May 1924 T.A.O. page 300.

Combinations for \$5.30 Each

Devised by **ERNEST WHITE**

How an organist made his own combinations with W. H. Reisner materials

BUYING organs is almost a hobby with Ernest White. He now has his fourth, installed in the studio of his apartment at the Church of St. Mary the Virgin, 145 West 46th Street, New York. His third was pictured and described in April 1940 T.A.O. No. 4, like No. 3, is a Harrison organ, built to Mr. White's taste by the Aeolian-Skinner organization and personally voiced by Mr. Harrison—undoubtedly with liberal kibitzing by Mr. White after much reading of directions from the old writers on the subject.

His console is at one end of the studio, the organ is at the other and is as lovely a sight in organbuilding as I've ever seen. No case, just organ, and in the wide open spaces where every pipe can be seen. No crescendo-shutters of course, but there's a register-crescendo. Tremulant? No. He wanted one but because of a special wind-distribution prevailing here it was not practical. Besides, he didn't get the organ primarily as a musical toy but as a task-master on which to test the cleanness of his technic. Of all the critics in the organ world, the small unenclosed organ is the severest.

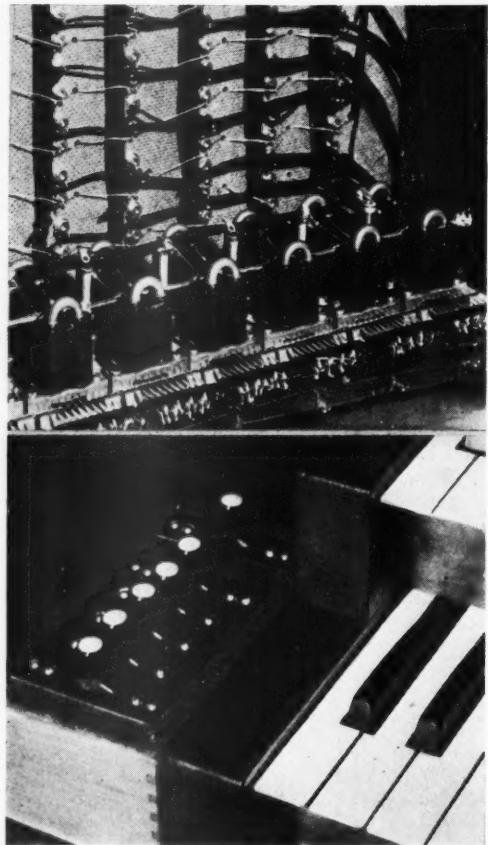
Combos cost money if an organ factory is to supply them, so Mr. White's organ was ordered without combinations of any kind. That was all right for a time, but finally as the instrument was enlarged, Mr. White belived he'd like some adjustable combinations around somewhere for occasional convenience. Buy them? No, there'd be no fun in that. Make them.

The first step was to make a wiring diagram. Having learned where the wires came from, where they went, and what an electric current did when it was turned into a wire, he spent the next few weeks worrying about it at nights before dropping off to sleep. Where to hitch in the wires for the combinations, that was the problem. Current will back up through the other circuits and some of this backing-up had to be utilized as well as the direct connections. Out of his pre-sunder meditations came the answer, and to his success as liturgical expert, concert organist, choirmaster, and composer (you should hear his "Missa Beatae Mariae Virginis" if you doubt the latter) he added one more attainment, that of inventor and electrical expert.

Knowing how he would go about it and what he must do, he began to place orders for materials, the major orders going to the W. H. Reisner Manufacturing Co. of Hagerstown. Then the fun began, in his spare hours, and it kept up until he had almost worn off the tips of his fingers—manipulating the delicate operations of hitching wires and switches and relays, and handling his five-&-ten soldering iron in con-

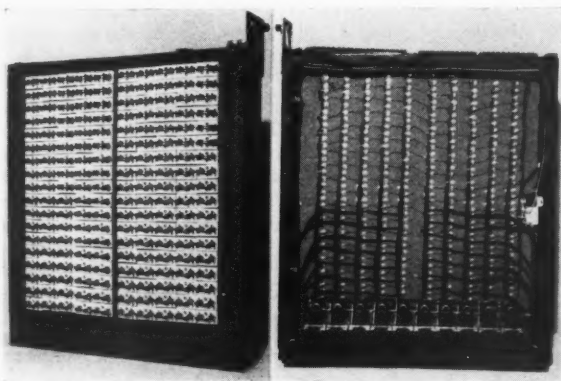
nections almost as exacting as the job of putting a fine watch together again. But Mr. White is a persistent person. If he starts a job he's going to finish it or die in the attempt. So he finished it.

And now he has added, at a total cost of \$53.00 for parts, ten combinations and a tutti-cancel to control anything and everything in the organ. But that's not all. These adjustable combinations are double-acting, and they can be either dual or absolute, as he chooses at the moment. The pistons themselves do not push down but rock back and forward. Push a piston away from the player and it's an absolute: it gives only the registration set on the piston, automatically silencing whatever stops may be drawn by hand. Rock the piston toward the player and it's a dual, giving both what has been set on it and also whatever happens to be drawn by hand on the stops themselves. Mr. White is among those registrationists who see the advantages of dual pistons for special uses now and then. Moving these pistons into any of their three positions—away from the player, upright, or toward the player



EMPLOYER & EMPLOYEE

Bottom view, one block of Mr. White's combinations; top, switchboard housing the switches etc. employed to do the work.



FRONT & BACK

Mr. White's 180 knife-switches in left photo; right, back of the same panel, with the Reisner relays at the bottom.

—is quite easy, as the resistance built into them makes them move easily to desired position. To cancel a piston, move it into the central upright position. To cancel any and all the pistons, move the one farthest from the player on either side.

The photo of the keyboard shows two blocks of switches, one on each side of the Great keyboard, each containing five pistons and a cancel. These give ten full-organ combinations, doubly useful because they can operate on the dual system as well as the absolute, and hence can be assigned to control only one stop, or one division. The cancel pistons do their work whether moved away from or toward the player. None of

them moves the rocking-tablets; their action is of the 'blind' variety.

If you are an electrical expert you will understand why he had to buy a power-pack; anyway he knew why and it cost him \$17.00 more. It was necessary in order to keep the power source for the pistons separate from the action current; one then does not interfere with the other in any way.

Among the photos herewith reproduced, all taken by Mr. White (add photography as still another of his attainments; the only thing this man hasn't done yet is to get married, or rob a bank, or learn to restrain an enthusiasm that otherwise makes him work a lot harder than is comfortable for most of us) is one showing a close-up of the five combinations on the left of the Great manual. Remember that they do not push down but rock away from or toward the player; all in the photo are in the upright non-operative position. The one standing back by itself is the cancel.

Above this group of combinations is a small section of the wiring & relay system, approximately a tenth of the whole thing. The Reisner relays are at the bottom and their contact-making or -breaking fingers extend forward.

Another photo shows the manual keys and the stops, with the two blocks of combinations, left and right of the Great manual; in each block all combinations are in the neutral, upright, non-operative position. Above this view of the manuals is a picture of the top of the switchboard outfit that does the work. In this view we are looking straight down upon it. The knife-switches by which the stops are put on or off any given piston are on the near side, toward the manuals as these two views have been put together here. The top panel shown in this view carries the necessary set of contacts and labels to afford a means of permanent connections between relays and switches.

In our third and last set of twin photos is shown the complete switchboard outfit, front and back. At the left is the front which faces the organist when he opens the door in the back of the console, to readjust any of the combinations; it consists of 180 small knife-switches, one for each stop on each piston. Again this panel is labeled so that each stop and piston can be identified, though the labels will hardly show in our reproduction. The right half of this combined picture shows the opposite side of the switchboard, the business side where all the wiring had to be carried from stops through switches to relays.

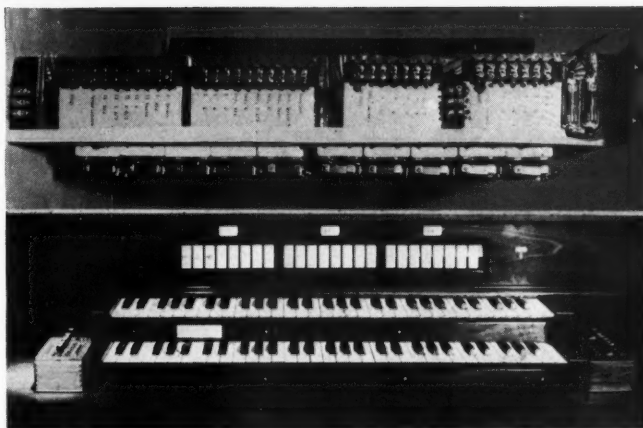
Open one of the 180 knife-switches in this mechanism and the corresponding stop on the corresponding piston will be neutral, inoperative, silent; close it and that stop on that piston will be operative. All very simple, yes? If you're looking for a headache, open the top of the console and try to figure out what all the little wires & gadgets up there are doing for a living.

Remember the good old days when church organists were considered rather inoffensive but dreadfully dumb old creatures? That day has passed. I challenge even an expert mechanic to do what Mr. White has done here, successfully. It works. I spent a day trying to find out how. I still don't know, but it works.

And now you want to know why your organbuilder cannot supply you with all the combons you want at much less cost? I know two good reasons: 1. Combons cost vastly more than adjustable combinations; 2. Labor costs infinitely more than materials. What Mr. White and I want to know is how the organbuilder can supply them as cheaply as he does.—T.S.B.

Hooray, Right at Last

• After hearing everybody pronounce 'program' incorrectly we at last heard one man who had it right. And, strange to say, it was none other than the moving-picture actor, Robert Montgomery. The two syllables are not equally stressed; accent is exclusively on the first syllable. It is not Pro'-gram', but Pro'gram.



MANUFACTURER: ERNEST WHITE
Manuals and two blocks of combinations; above, top of the switchboard housing the wiring and switches for combination changes.

A Tribute to Pius X School

What church people do when they take their work seriously

• February p.54 mentioned the work in music done by Corp. John W. Hayne and Pvt. Charles F. Boehm, at Fort Eustis. The March recital programs were not published as promised; unexpected conditions prevented their arrival in time. Corp. Hayne while still a student in New York City had had some correspondence with Pius X School. Then came the war, so far as he was concerned. "When I wrote to Mother Smith to tell her where I was and that I was working for a Catholic chaplain, I asked if we might have for our chapel any old music they weren't using. Also inquired for the name of a small, inexpensive Kyrie in common notation.

"Results: 100 Parish Kyriaes; many English and Latin hymns for various occasions, well mimeographed and numerous copies of each, from the girls of Pius X; a copy of Achilles Brager's harmonization of all the Gregorian masses, including the Requiem, from himself and autographed; from Mother Stevens a copy of Brager's harmonizations to the motets, antiphons, and propers, and a Liber Usualis, Vatican edition, notes in French, containing practically all Gregorian officially used by the Church. And, with all that, apologies that they couldn't really do anything for me!"

Corp. Hayne thinks T.A.O. should record this splendid cooperation as a tribute to the Rev. Mothers of Pius X School of Liturgical Music, New York. T.A.O. thinks so too. To adequately index the Corporal would take too long, so we merely report that he's a member of the Church of St. Mary the Virgin, New York, a friend and pupil of Ernest White, and, as he puts it, "6'3", 215 pounds, unmarried, but not for long (she's not an organist). Goodbye in haste, chow goeth, I runneth."

At the Sound of the Organ

*"They take the timbrel and harp
and rejoice at the sound of the Organ"*

When on the deep stillness thy Voice doth break;
When thou utterest speech and thy charms display
The breadth and depth of thy wondrous being:
When at touch of skilled hands the place reverberates
To sound of inspired strains, thou dost become
Transfigured and the grandeur of thy soul revealed,
Whilst waiting hearts grow calm and rejoice greatly.
Above all thy fellows thou wast chosen
For worship in the Sanctuary . . . to proclaim
To the world the beauty of His holiness.
Tell it again and again as thou alone
Canst do, the majesty of His holy Name.
O mighty throbbing heart, vocal with life,
Earth hath no lovelier sound than that of thine!

—Minnie McIlraith

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Mr. Kraft Shows How

EVEN if it was a family affair for the Guild and its members, I have some things to say about Mr. Edwin Arthur Kraft and his April 20 recital in St. Thomas Church, New York, to show prospective candidates for certificates how to play the required pieces. I'll borrow Dr. Hamilton C. Macdougall's free-lance idea from *The Diapason* and ease my conscience that way; he writes entertainingly about anything that interests him. I can't make this entertaining but perhaps it can be helpful to those interested in putting the organ across as a concert instrument. The Guild's test pieces are marked * in the program:

- *Bach, Prelude & Fugue G
- *Bach, Kyrie Gott Heiliger Geist
- Mozart, Allegro
- Handel, Con. 5: Menuet
- Walond, Introduction & Toccata
- *Widor, Gothique: Andante Sostenuto
- Weitz, Symphonic Movement
- *Sowerby, Requiescat in Pace
- Edmundson, Prelude on Praetorius Theme
- Hollins, Scherzo
- Swinnen, Sunshine Toccata

The first thing to shout about is the Guild's use of an American composition as a required piece. St. Thomas offers a mild dose of echo so that contrapuntal music loses its lineal character and becomes chordal in anything above forte registration. This is not exclusive with St. Thomas; it is worse in some places—Columbia University Chapel, for example—and hopeless in others—St. John's Cathedral. In Columbia they overcame it by installing a new organ; anyone who heard the Bach recitals there will realize how completely the new type of organ does overcome such difficulties. The St. Thomas condition is nothing to worry about; many churches are the same. Maybe that's why so many people still do not like Bach.

So we pass Bach and record that Mr. Kraft revived Mozart successfully because he abandoned the rather colorless normal organ ensemble in favor of a registration that did to the organ what a good composer would do in orchestrating; it was happy, sprightly, entertaining music. Mr. Kraft here, and elsewhere too, showed how to use flutes. Not in ensemble but for brief solo phrases in contrast to other voices of the organ. Which was good, very good. Happy George got much the same treatment and his Menuet must have pleased everybody. Again registrational variety; no particular color retained long enough to be monotonous.

This is worth emphasizing. One school of players, mostly derivatives of German tradition, wants the minimum of color and tonal shading in Bach; another school, in which Leopold Stokowski is the supreme example, wants Bach to be just as rich, appealing, expressive, and beautiful as any other composer. It isn't news that I rate Stokowski as the greatest interpretive artist of all time. It was delightful news to me to realize from Mr. Kraft's playing that he feels about it exactly as I do. They didn't do it in Bach's day because they couldn't on any organs existing then; but they could do it in their orchestras and choruses, and it's one of the wonders of the

world how any musician can think the Bach who wrote the "B-Minor," "St. Matthew," and the Brandenburgs could also have written what we have heard all too long in the organ pieces. Nobody wants feverish registrational changes. So far I've never heard any ratable player make that mistake; no colorist has gone too far. If orchestras made no better use of their color possibilities than organs do, people would never fill Carnegie Hall for orchestral concerts. Mr. Kraft knows that. And he acts on it. He made the St. Thomas organ rich & beautiful.

Walond was probably all right, might even be good; but rapid passages in echoing auditoriums never have a chance. The Widor Andante is excellent church music with lots of feeling. Weitz sometimes impressively says nothing, but on the whole he is expanding the resources of music in the right direction; not even Beethoven was always good. Because Mr. Kraft wants his music to be more than notes and will spend the needed time on registration, Weitz was more than interesting.

Dr. Sowerby's Requiescat was a revelation. There is a masterpiece of organ music fit to stand with anything you can name. But again color and feeling must play their parts. They do with Mr. Kraft; Dr. Sowerby ought to appoint him his personal ambassador and pay him a royalty every time he plays one of his organ pieces. Mr. Kraft must be called a great artist for what he did in the Requiescat; he was doing equally great things in the other works too. It was the first time I had heard him in a recital and because I like the man so much I wanted his playing to measure up. It surpassed expectations. I do not know if he can do that all the time, but I do know he did it this time.

The Edmundson Prelude is a set of variations, and I'm still waiting to hear a really interesting set of variations making firstclass concert materials; I don't except Bach's Goldberg either. You just can't do anything with the variation form. I'd mildly chide Mr. Kraft for using that Prelude instead of some of the real gems Mr. Edmundson has written. But in return Mr. Kraft can jump on me for that suggestion; his program was so coherent that it would be dangerous for an outsider to tamper with it.

The Hollins was a gem. Nothing profound. I'm sick of profound composers. I want some beauty in music, some entertainment. For that purpose the Hollins Scherzo is great. But again it was Mr. Kraft's registrational sense that gave it its chance; on normal piston registration it would likely be a flop. A lot of us would do well to study with Mr. Kraft. Do you know him personally? Too bad if you don't. A cathedral organist, but you'd never guess it. I have two friends in the organ profession whose personalities are tops; Mr. Kraft is one and I'm not telling who the other is. Your loss if you don't know them both.

And now for Mr. Swinnen. Until April 20 I'd never been able to catch anyone playing any of his Longwood Sketches, of which Sunshine Toccata is the fourth and last. I now realize there are three reasons for it: Mr. Swinnen is only an American, the pieces are very difficult, and a mere note-player doesn't have the vision to bring out all that's in them. I mark down the Swinnen Sunshine Toccata as another composition that, like the Sowerby Requiescat, ranks at the top

among the greatest pieces of music ever written for the organ or any other instrument. And it's true organ music because it fully responds only when the organ is used for all it's idiomatically worth.

If you play recitals and have a native feeling for warmth and color, and are not afraid to work on your registration as diligently as on your notes, add the Sowerby, Hollins, and Swinnen items to your repertoire. They will please any audience that is not stubbornly unpleasable.

April 20 was a good day for me. It gave me the playing of a man I've long admired, and proved that his playing, like his personality, is superb. Is he temperamental? Can he do it sometimes but not always? I don't know. I heard him only once. But I'll hear him every time he ever again plays in my neighborhood.

After the recital the Guild presented Dr. Rollo F. Maitland in an improvisation. Probably not one man among a thousand would be able to measure up to what Dr. Maitland did. Dr. Frederick Schlieder, his teacher, was there but I did not have opportunity to compare notes with him afterwards as I wanted to do. I'm not one able to give a reliable opinion on improvisations unless they have been recorded on the Keyograph for visual study, but this was the best improvisation I ever heard Dr. Maitland do and much of it was surprisingly interesting.

The Guild can't be entirely proud of the copy of the program it put into the visitor's hands but it can pat itself vigorously on the back for the musical treat it gave.—T.S.B.

Recent Phonograph Recordings

A review and some listings

• Joseph Bonnet recorded four pre-Bach pieces on Victor 12" record 18,413, \$1.00: Perotin's Trio Organum Triplex, an anonymous Le Moulin de Paris on a Gregorian alleluia, Caurroy's Fantaisie sur l'Air une Jeune Fillette, and Couperin's Chaconne. The first three are quite quaintly and obviously antiques, played charmingly on colorful baroque registration all on the quiet side; the third uses some sturdy full-organ effects in contrast. It is a fine piece of work on Mr. Bonnet's part, recording music many collectors will need to further complete their historical survey of music. The whole thing is clean-cut, colorful, and as attractive as such early efforts at music composition can be. All were recorded on the organ in John Hays Hammond's Museum, Gloucester, Mass.—a fine instrument for recording purposes.

And now until we've finished this war business there will be few if any records reviewed in these pages. Records are not made of wax but of resins and, unfortunately, shellac; and your friends and mine who have been sent out there where the shooting is going on want as much shellac (don't ask me why) as the country can produce. It's better to give it to them than put it into recordings for the pleasure of reviews here. So that's where it's going for duration. But it would be a blunder to handicap and thwart business here in America as has been done in Germany, so some recordings will continue to be made, and some records will still be on the market. This column will be content merely to list the recordings.

Virgil Fox has recorded his own transcription of Bach's Come Sweet Death, Victor 12" record 18,495, \$1.00; Girard College organ, Philadelphia.

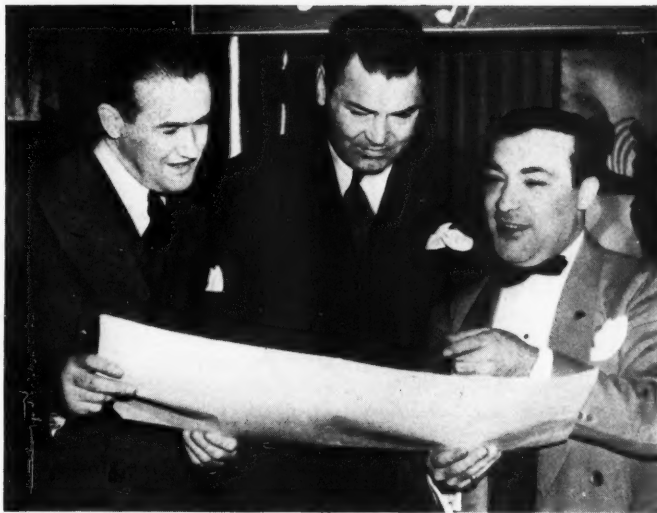
E. Power Biggs and Fiedler's Sinfonietta have recorded Felton's Concerto 3 in B-flat; Victor 10" album M-866, \$2.00.

Leopold Stokowski directed the N.B.C. orchestra in a recording of Bach's Arioso, Victor 12" record 18,489, \$1.00.

—T.S.B.

Three's a Crowd

• Or should the picture be called the B-C-D Trio? At the left, E. Power Biggs who has made more Bach recordings



THREE'S A CROWD

And what a crowd! E. Power Biggs, Jack Dempsey, and Irv Carroll, band leader; two of them are Victor recording artists.

for Victor than any other man living. In the center, Jack Dempsey who now runs the famous Jack Dempsey dinery-winery in New York but who still can deliver a mean punch to the jaw. And at the right, his band leader Irv Carroll. When T.A.O. learned that Victor's publicity office was having this picture taken, we entered our plea for a copy. Victor called it 'Longhair Meets Shorthair at Jack Dempsey's.' Who's got the long hair? Mr. Dempsey's looks longest.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

American Conservatory, organ, choir-work, theory; Chicago, May 14 to June 24, June 25 to Aug. 5; May page 130.

Dalcroze School, full course, rhythm accented, organ with Carl Weinrich; New York, July 6 to Aug. 15; Feb. page 39.

Grace Leeds Darnell, junior-choir work; New York, June 15 to 25; March page 71; April 102; May 133, 146.

Guilmant Organ School, organ, choir-work, theory; New York, July 7 to Aug. 7; Jan. page 2; May 131.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 24 to 29; April page 120.

Juilliard School of Music, church music, organ with Hugh Porter; New York, July 6 to Aug. 14; April page 100; May 146.

Peabody Conservatory, full course, organ with Dr. Charles M. Courboin; Baltimore, Md., June 22 to Aug. 1; April page 119.

Edith E. Sackett, junior-choir work; Norfolk, Conn., Aug. 3 to 7; Bangor, Maine, Aug. 24 to 28; New York, Sept. 1 to 11; April page 99; May 130, 146.

Westminster Choir College, specializing in choir-work, organ lessons with Dr. Alexander McCurdy; Los Angeles, June 29 to July 16; Northfield, Mass., July 21 to Aug. 9; April page 101; May 130.

Junior-Choir Course by Miss Darnell

• In addition to data already presented, Miss Darnell reminds the profession that the junior choir is doubly valuable during war years; it furnishes excellent means of overcoming some of the handicaps resulting from the loss of men. Miss Darnell suggests both antiphonal work with the adult choir and also alternate work, the juniors singing one Sunday, adults the next.

Guilmant Organ School

• The summer course in this oldest of all specialty schools devoted exclusively to the problems of the organist will in-

clude a choirmaster's course conducted by Willard Irving Nevins. There will also be two one-hour private lessons and one class lesson in organ-playing each week.

Peabody Conservatory

• Frederick R. Huber will again personally direct the summer course, coordinating the Peabody work with summer courses in Johns Hopkins University and Maryland Institute, so that students in any of these schools are afforded opportunity for supplementary studies in the others. Dr. Charles M. Courboin again teaches organ. Language study is provided in French, German, Italian. It's Peabody's 31st summer session, with additions to the faculty. Dr. Ernest G. Hesser will give three courses in educational methods for teachers, Olga E. Prigge will conduct a course in group-piano instruction, Robert Bolles will conduct classes in group-training in strings and woodwinds. There will be courses for public-school music-teachers.

Waldenwoods School

• It's the 12th annual season at Waldenwoods, near Lake Walden. Mr. Shure continues in general choir methods and organ, and there will be a class in organ manuscripts for the benefit of organists interested in compositions for the organ. Ellis E. Snyder, of Capitol University, will teach choir methods, voice, etc., and demonstrate with a model choir. Nellie Beatrice Huger, director and founder of the Waldenwoods School, continues in classes for conductors and deals with service-building, liturgy, hymnology, etc. In addition to class lessons private lessons can be had with any or all members of the faculty. There will be an exhibit of church-music materials "consisting of several thousand copies of anthems, cantatas, oratorios, organ pieces," etc.; "this is one of the largest collections of church music in America and is owned by Miss Huger." Additional activities will include a Galilean service, student recitals, hikes in the woods, picnic dinners, swimming, etc., to combine study with all the essentials of a summer vacation.

Westminster Choir College

• It is probably safe to say the College is the outgrowth of the Westminster summer-courses, for the latter first drew sharp attention to the organist's necessity for concentrated study of voice and choir problems. Dr. Williamson began his music career as a choirmaster, with such success that his church choir soon began to make concert tours, which in turn brought on a demand for summer-courses in choir training. This resulted in the establishment of the Westminster Choir College where the work could be intensified and organists could learn to become as expert in choir-training as physicians need to be in diagnosing human ills and prescribing cures.

Dr. Alexander McCurdy goes with Dr. Williamson to both summer courses, to give both private and class lessons in organ, dealing especially with service-playing, accompanying, and church repertoire. Dr. Williamson as usual personally conducts the vital features of choir work. His course in vocal methods deals with how to teach voice, for both solo and ensemble singing. Choral-conducting is taught and demonstrated with the device of turning the students themselves into a choir which they individually and in turn conduct under Dr. Williamson's coaching. Then Dr. Williamson takes this "choir" in hand and puts it through a rigorous routine of voice-improvement, rehearsal methods, and interpretation. A group of young people will be formed into another untrained choir to serve as a laboratory by which Dr. Williamson will illustrate exactly what to do in developing the musical possibilities of such a group. Each of these four classes takes six hours a week. Is this type of course valuable to those who take it? More than half of those who took the 1941 course had taken former courses.

Alfred G. Kilgen in Florida

• Going to Florida for a vacation? or for the winter? If so, Alfred G. Kilgen, "the oldest Kilgen living," is there to

welcome members of the organ world at his Kilgen Club Hotel in Miami Beach. When the original Kilgen organ-building business voluntarily decided to discontinue, Mr. Kilgen established his home in Miami Beach, and later developed the Kilgen Club Hotel which he and Mrs. Kilgen now personally direct. This is no guarantee that Mr. Kilgen will be able to continue to resist the organbuilding urge in his blood, but it does give members of the organ world a particular welcome in one of America's outstanding seashore resorts. Learning of the K.C.H. only recently, T.A.O. asked Mr. Kilgen for the halftone reproduced here, to show its readers how one prominent member of the organ fraternity is enjoying life at the moment.



AN ORGANBUILDER'S HAVEN

West wing and sun deck of the Kilgen Club Hotel, owned and personally managed by Alfred G. Kilgen in Miami Beach, Florida.

Q. & A.: Organ Contracts

• "How can a salesman keep on accepting contracts for organs to be delivered as usual? Is this metal proposition a joke, or is it according to political pull, or is it on the level?"

Nobody can answer those questions. One government agency or Roosevelt appointee will say one thing, another will say something else; tomorrow they're all likely to reverse themselves. But there is no use in laying down and dying until we're dead. Those builders who think they are dead or ought to be, will die and have it over with; others with more stamina will do even as you & I, they'll at least try to carry on. And every forward-looking builder will accept and sign contracts, delivery date guaranteed subject to the war clause; the wise purchaser will sign his contract early, for when the war is over the organ factories surviving will have more contracts than they can handle, and contracts first signed will be those first fulfilled. Of course organ salesmen will continue to seek, and organbuilders sign, contracts for organs. Remember Pearl Harbor and prepare for peace in advance, just as we're now preparing for that war offensive soon to come.—Ed.

War: On Stiff Recital Programs

• "Does the average person care for organ music? Personally I do not think he does because the programs are away above the heads of laymen. A friend said that if this program was music, she would not want to listen to any more of it, and I can't blame her, can you?"

No, but T.A.O. can't print all the detailed criticism this reader offers; the organ world has not yet grown to such stature that it can take the same sort of detailed criticism meted out, say, to a violinist or pianist giving a recital in Carnegie Hall. Too bad, but too true.—Ed.

Organ-Piano Duet Materials

• For addition to the list published on March 1942 page 80:

Jean Pasquet's Concertino Gm, recently published by J. Fischer & Bro. Says Mr. Pasquet: "The second-piano part was written with the organ in mind. It is in three movements, 13-minutes playing time."

NEW YORK, N. Y.
CHRIST CHURCH, BROOKLYN
M. P. Moller Inc.

Installed, early in 1942

V-25. R-28. S-49. B-18. P-1962.

PEDAL 4": V-2. R-2. S-11.

32 Resultant

16 DIAPASON 44

Bourdon (G)

Liebliebordin (S)

8 Diapason

Bourdon (G)

Liebliebordin (S)

16 TROMBONE 6" w 44

Cornopean (S)

8 Trombone

Chimes (G)

GREAT 3 1/2": V-7. R-7. S-12.

EXPRESSIVE (with Choir)

16 BOURDON 73

8 DIAPASON-1 73

DIAPASON-2 73

CLARABELLA 73

ERZAEHLER 73

4 OCTAVE 73

Clarabella

8 TROMBA 73

French Horn (C)

HARP 49

CHIMES 21

4 Harp-Celesta

Tremulant

SWELL 4": V-10. R-13. S-17.

16 LIEBLICH. 97

8 DIAPASON 73

Liebliebordin

SPITZFLOETE 73

FLUTE CELESTE 61

SALICIONAL 73

VOIX CELESTE 61

4 Liebliebordin

2 2/3 Liebliebordin

2 Liebliebordin

IV MIXTURE 244

12-19-22-26

III Dolce Cornet

17-19-22

16 CORNOPEAN 97

8 Cornopean

OBOE 73

VOX HUMANA 73

4 Cornopean

Tremulant

CHOIR 6": V-6. R-6. S-9.

8 DIAPASON 73

MELODIA 85

DULCIANA 73

UNDA MARIS 61

4 Melodia

8 CLARINET 73

FRENCH HORN 73

Harp (G)

4 Harp-Celesta (G)

Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 32: P-6. G-6. S-7. C-6.

Tutti-7. Manual combons control



ARTHUR W. QUIMBY
resigns after 20 years with Cleveland Museum to
direct Connecticut College music

Pedal optionally by onoroffs. Pedal
combons operated in duplicate by hand
and foot.

Crescendos 3: GC. S. Register.

Reversibles 5: G-P. S-P. C-P. Full-
Organ. All Shutters to Swell Shoe.

Cancels 1: Tutti.

The Moller factory also "furnished
a handsome hand-carved grille" for the
case. In addition to the main console
there is a supplementary two-manual
console in the chapel to play the Pedal,
Great, and Choir, tone transmitted by
microphone & loudspeaker equipment
furnished by Moller.

SALAMANCA, N. Y.

FIRST CONGREGATIONAL

Wicks Organ Co.

Donor, Laura K. Champlin

Stoplist, Laurence H. Montague

Dedicated, Nov. 23, 1941

Recitalist, Edward B. Vreeland

V-11. R-11. S-21. B-10. P-762.

PEDAL: V-1. R-1. S-5.

16 BOURDON 32

Liebliebordin (S)

8 Melodia (G)

Liebliebordin (S)

8 Salicional (S)

GREAT: V-5. R-5. S-6.

EXPRESSIVE

8 DIAPASON 73

MELODIA 73

DULCIANA 61

4 OCTAVE 61

Melodia

8 TRUMPET 73

Tremulant

SWELL: V-5. R-5. S-10.

16 LIEBLICH. 97

8 VIOLIN DIA. 73

Liebliebordin

SALICIONAL 85

VOIX CELESTE 61

4 Liebliebordin

Salicional

2 2/3 Liebliebordin

2 Liebliebordin

8 ENGLISH HORN 73

Tremulant

COUPLERS 11:

Ped.: G. S.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 9: P-3. G-3. S-3.

Crescendos 3: G. S. Register.

Reversibles 1: Full-Organ.

Cancels 4: P. G. S. Tutti.

Synthetic stops 2: 8' Quintadena
and 8' Oboe on the Swell.

Console provisions for one Great
and one Swell addition, and Chimes.

DEDICATORY RECITAL

Purcell, Trumpet Tune

Bach, Come Sweet Death

Rameau, Minuet & Gigue

Trad., Londonderry Air

Franck, Chorale Am

McAmis, Dreams

Bingham, Roulade

MacDowell, Wild Rose; Water Lily.

Coke-Jephcott, America Tocatta

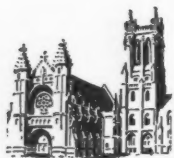
Mr. Vreeland does not say what he
would add when funds are available
for the new Great and Swell registers,
but he is interested in what others
would add. Mr. Montague says "a
good Gamba would be fine for the
Great; I had thought of a soft Gems-
horn or Aeoline for the Swell, as the
Salicional is quite keen. The Celeste
would then beat with this soft addition
and would be much sweeter than beat-
ing with the Salicional; and there
would be a pianissimo voice softer
than the Dulciana."

Mr. Montague gives other informa-
tion: "Any objection to the two syn-
thetic stops can be answered by the
simple fact that no charge was made
for them and the Church had its
choice of omitting or including them.
The Bourdon unit is especially voiced
so that the 4', 2 2/3', and 2' are not
prominent enough to disturb balance.
It also furnishes a very nice soft 16'
Pedal stop. The Pedal Bourdon is
really a Sub-Bass of large scale and
solid.

"The English Horn is a lovely reed.
It is not properly named. I don't
know what it should be called. It is
sweeter and fuller than the usual Oboe,
not so strong as a Clarinet; maybe a
baby French Horn with a little more
assertiveness. Mr. Willis of the Wicks
staff developed and named it. It is
not like the usual English Horn, but a
delightful voice."

Will Tune 'em Free

• The Piano Tuners Association of Illinois
passed resolutions April 27 asking its mem-
bers to volunteer their services to recondition
and maintain pianos at army and navy
quarters anywhere within their reach.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

It is no particular fun for T.A.O. to compile this column each month, it's done entirely for the reader's benefit. If you the reader have any criticisms, suggestions, or requests, please tell us what they are. It's entirely for your benefit this work is done. —Ed.

• PAUL CALLAWAY

*Cathedral, Washington
March & April Choral Music
 Byrd, Hail O hail true body
 Callaway, Mag. & Nunc Dimittis Fm
 Noble, Go to dark Gethsemane
 Di Lasso, Liberate me
 Whitehead, Benedicite Tonus Peregrinus
 Willan, Hail true body
 D.M.Williams, Cantate Domino; Deus mis.
 Farrant, Hide not Thou Thy face
 M.Andrews, Benedicite G
 Grieg, Jesu Friend of sinners
 Westerfield, Benedicite
 Bach, Lord our Redeemer
 Dvorak, Blessed Jesu
 Palestrina, O Holy Father
 Noble, Benedicite Bm
 Macfarlane, Christ our Passover
 R.V.Williams, Festival Te Deum
 Beethoven, Hallelujah
 Durrant, The strife is o'er
 Walter, Venite
 Gaul, Benedictus es Domine
 Camidge, Jubilate
 Macfarlane, Lord is my Shepherd
 Whitfield, Mag. & Nunc Dimittis
 Bairstow, Promise which was made
 Martin, Let my prayer
 Priest, Benedictus es Domine
 Bach, Lord will not suffer thy foot
 ar.Willan, Mag. & Nunc Dimittis
 Handel, Trumpet shall sound
 West, Hide me under the shadow

• CLAUDE MEANS

Christ Church, Greenwich, Conn.
April & May Choral Music
 Beach, Benedictus es Domine D
 Handel, How excellent Thy Name
 Thanks be to Thee
 Macfarlane, Christ our Passover
 Macpherson, Whom the Lord loveth
 Means, Prayer for Liberty
 Noble, The risen Christ
 Palestrina, Come Holy Ghost
 Parker, Light's glittering morn
 Purcell, O sing unto the Lord
 M.Shaw, With a voice of singing
 Thiman, Benedictus es Domine D
 West, All people that on Earth
 Willan, Te Deum Bf

• PAULINE VOORHEES

Center Church, New Haven
Anthems Jan. 4 to April 26
 Bach, Up my heart with gladness
 Bairstow, If the Lord had not helped
 Promise that was made
 Baumgartner, My King rode in
 Crotch, Lo star-led chiefs
 Dvorak, Blessed Jesu
 m. Ford, O Lord God of my salvation
 Kopyloff, God is a Spirit
 Macpherson, If a man die
 Martin, Ho everyone
 Whoso dwelleth
 Mendelssohn, O great is the depth
 Noble, Grieve not the Holy Spirit
 Palestrina, Adoramus Te
 Tenebrae factae sunt

Rachmaninoff, Blessed is the man
 Redford, Rejoice in the Lord
 Rowley, Praise

Snow, Angels roll the rock away

Temple of my heart

Tchaikowsky, Praise the Lord

"If there are high-voice solos in the anthems we have them sung by a small group of light soprano voices and it is quite satisfactory."

• ERNEST WHITE

St. Mary the Virgin, New York
Choral Music March 29 to April 26
Masses

Viadana, Missa Cantabo Domino

Bruckner, Mass Em

Peeters, Missa in honorem Sancti Josephi

Kromolicki, Missa Festiva E

Gretchaninoff, Missa Festiva D, Op.154

Motets at Mass

Ingegneri, In Monte Oliveti

Victoria, Pueri Hebraeorum

di Lasso, Tristis est

Nanino, Haec dies

Anerio, Christus surrexit

Victoria, Estote fortes in bello

Tallis, O salutaris

Evening Motets

Victoria, Tamquam ad latronem

Gregorian, Jesu dulcis

Aichinger, Adoramus te

Bai, O bone Jesu

Rachmaninoff, Ave Maria

Perti, Adoramus te

Rheinberger, Jesu dulcis

anon., Adoramus te

Magnificat & Nunc Dimittis:

Byrd, Gibbons, Whitlock.

Tallis, Magnificat

Giles, Nunc dimittis

Benediction Hymns: O salutaris:

Elgar, Henschel, Noyon;

Kromolicki, Op. 17 Nos. 2 & 3.

Tantum ergo:

Reger, Victoria, Beobide;

Bruckner, Nos. 6 & 1.

The Litany was sung in procession (Palm Sunday night) to Gregorian setting. Organ selections, though printed on the calendars, are omitted here. "There is no organ music on Palm Sunday because it is in Holy Week, though there is a postlude to the Benediction service, which is allowed. There is no organ playing whatever at mass on Palm Sunday; even the congregational hymns are without accompaniment."



GEORGE WM. VOLKEL
 of Emanuel Baptist, Brooklyn, newly-appointed to
 All Angels' Church, New York.

THE TENEBRAE SERVICES

Maundy Thursday

In monti Oliveti, Ingegneri
 Tristis est anima mea, Ingegneri
 Ecce vidimus, Ingegneri
 Amicus meus, Victoria
 Judas mercator, Victoria
 Unus ex discipulis, Victoria
 Eram quasi agnus, Victoria
 Una hora, Victoria
 Seniores populi, Victoria
 Benedictus Deus Israel, Palestrina
 Christus factus est, Anerio
 Miserere mei, Allegri

Good Friday

Omnes amici, Ingegneri
 Velum templi, Ingegneri
 Vineae mea, Ingegneri
 Tanquam ad latronem, Victoria
 Tenebrae factae sunt, Victoria
 Animam meam, Victoria
 Tradiderunt me, Victoria
 Jesum tradidit, Victoria
 Caligaverunt oculi mei, Victoria
 Benedictus Deus Israel, Palestrina
 Christus factus est, Anerio
 Miserere mei, Allegri

Holy Saturday

Sicut ovis, Ingegneri
 Jerusalem surge, Ingegneri
 Plange quasi virgo, Ingegneri
 Recessit pastor noster, Victoria
 O vox omnes, Victoria
 Ecco quomodo, Victoria
 Astiterunt reges terrae, Victoria
 Aestimatus sum, Victoria
 Sepulto Domino, Victoria
 Benedictus Deus Israel, Palestrina
 Christus factus est, Anerio
 Miserere mei, Allegri

The tenebrae music is listed by title rather than by composer, as the texts are required. The complete settings sung by Mr. White's mixed chorus in the rear gallery show the amount of work involved in these three services.

Masses are sung in English in St. Mary's but Latin is freely used in the motets etc. A vast amount of Gregorian is done in all services.

• DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York
April Services

*Communion Service, Parker

Open our eyes, Macfarlane

*Communion Service, M.Andrews

Christ the Lord is risen, Webbe

*O Christ the heaven's, Thiman

*Widor, Toccata

Christ our Passover, Macfarlane

Kyrie-Gloria-Credo Ef, Hyde

Christ is risen, Liszt

Sanctus, Gounod

Agnus Dei, Lloyd

Gloria in Excelsis, Williams

**Cantate Domino, Williams

Te Deum laudamus, Dvorak

Widor, Toccata

*Te Deum G, R.V.Williams

Promise which was made, Bairstow

**Magnificat G, Cruickshank

Unto which of the angels, Handel

Dallier, Electa ut Sol

*Te Deum & Jubilate Bf, Stanford

Lord is a man of war, Handel

**Magnificat Bm, Noble

Bach's "God Goeth Up"

Reger, Intermezzo

*Te Deum, Britten

On Thee each living soul, Haydn

**Magnificat Bf, Martin

Bach's "Praise Our God"

Widor, 5: Allegro Vivace

Easter morning services were held at 6:30, 7:30, 9:00, and 11:00; the evensong postlude was played by organ, brass, tympani.

HOMER EMERSON WILLIAMS

Presbyterian, Rye, N.Y.

June 7, 14, 21, 28

American-Composers Series

***Demarest, Aria**

Williams, Meditation the Cross

Miles, Break Thou the Bread

Stoughton, Vespers

Thompson, O Love That Wilt Not

*Salter, Prelude Improvisation

Armstrong, Evening Song

Williams, Chanson Joyeuse

Ludebuhl, Idyle

Nevin, Festal Procession

*Mueller, Sabbath Melody

Bedell, Legende

Thayer, Offertory F

Barnes, Chanson

Armstrong, Laudamus Te

Bartlett, Meditation Serieuse

*Stebbins, In Summer

Horsman, Curfew

Bird, Sketch F

Stebbins, At Twilight

Gaul, Postludium Circulaire

This concludes Mr. Williams' series for the current season.

Erie, Penna.

• First Methodist April 13 presented Edwin Arthur Kraft in a recital on the new 3-50 installed by the A. Gottfried Co. of that city. Stoplist in later columns.

Tom H. Kinkead

• assistant to Dr. Palmer Christian in the organ faculty, School of Music, University of Michigan, has resigned; he left the University April 18 to join the staff of the Ford Motor Co., personnel department. "He is a fine administrator, already with experience in helping people adjust themselves; he will make a success in this new work."

George Wm. Volkel

• has been appointed to All Angels, New York, playing his first service May 10, 1942. Mr. Volkel was born in New York City, studied with Dr. Wm. C. Carl in the Guilman Organ School, graduated in 1931 with the Mus.Bac. degree from New York University, and earned his F.A.G.O. certificate in 1927. He began his career as organist of the Presbyterian Church, Woodstock, N.Y., in 1921, and for the past eight years has been organist of Emanuel Baptist, Brooklyn. This year he will be organist of the Chautauqua Institute for the eleventh summer. His first prelude, anthem, and postlude in the new position were Bach's Arioso in F, James' "By the waters of Babylon," Gigout's Grand Choeur Dialogue.

Third Season

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Hartford, Connecticut

Berkshire Festival

• The annual Berkshire Music Center and Festival will be held as planned, at Tanglewood, near Stockbridge, Mass. E. Power Biggs continues as organist for the Festival and member of the faculty for the Music Center, where organists may study with him in private lessons. Other instruction is available with the leaders of the Boston Symphony. The season opens July 6. Transportation facilities between railway terminals and Tanglewood will be provided this year, to overcome the handicap of gas & tire shortages.

The 1941 attendance was 83,037, almost a 20% increase over 1940. The smallest attendance at any of the concerts last year was 7,044, largest 12,064.

Brooklyn, N.Y.

• Euclid Baptist Church dedicated its 2-10 Austin May 10 in recital by Dr. Robert Leech Bedell.

Doctors Fiddle Around

• They like music and would come to your organ recital if the program were attractive. They fiddled around under the baton of Fritz Mahler in Town Hall, New York, May 8.

There are 65 of them, physicians and dentists, who constitute the Doctors Orchestral Society of New York; it was their fourth annual concert.

Friends University

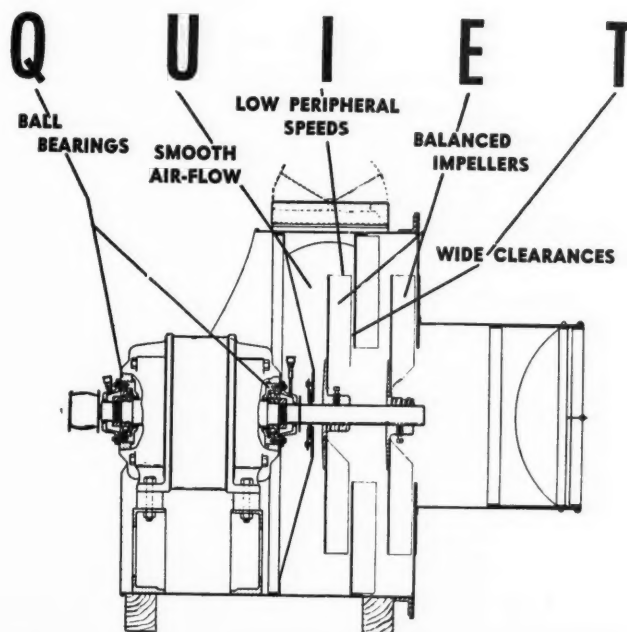
• under the direction of Dean Charles H. Finney of the School of Music gave a festival May 3 to 8. Dorothy E. Hurst played her Mus.Doc. recital to open the festival. Other programs were band and instrumental music, orchestra and vocal ensemble, piano and voice, and the Singing Quakers under Dean Finney's direction.

American Academy Awards

• American Academy in Rome, New York City, has awarded its top prize for the year, \$1000. cash, to David L. Diamond, Rochester, N.Y., for his Symphony No. 1 and a String Quartet. Prizes of \$25.00 each were awarded to Alexei Haieff, Diakong Lee, Leonard B. Meyer, Robert E. Ward.

Dr. Roland Diggle's

• Sonata Gothique (Summy) has had the unexpected sale of around 150 copies in hardly more than a year. It is truly musical and of only moderate difficulty (see April 1941 T.A.O. for the review).



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Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

• **WALTER BAKER**

First Baptist, Woodstown, N.J.
First Presb., Gastonia, N.C.

Schumann, Sketch Fm
Handel's Concerto 5
Bach, Three Choralpreludes
Maleingreau, Praetorium Tumult
Karg-Elert, Soul of the Lake
Vierne, Scherzetto

Stebbins, In Summer
Dupre, Spinning Song
Mulet, Thou Art the Rock

• **CHARLES H. FINNEY**

Friends University
Contemporary Americans

Barnes, 1: Prelude
Vardell, Skyland
Sowerby, Rejoice Ye Pure in Heart
Bingham, Twilight at Fiesole
Macfarlane, Spring Song
"Wisdom crieth without," James
Simonds, I am Sol Recedit
Nevin's Rural Sketches
Finney, Passacaglia

The organ is a 3-39 Austin, recently enlarged. The Singing Quakers sang the James work and also the plainsong theme of the Simonds piece in each of its three appearances in that work.

• **PVT. W. R. HUEY**

Emmanuel Congregational, Watertown
Bach, Arioso
Fletcher, Festival Toccata
Couperin, Rondo
Karg-Elert, Invocation
Bach, By Adam's Fall; Lord Help Us;
Come Sweet Death.
Weinberger, Three Bible Poems*
Novello, Variations on Forty Days
Brahms, Lo a Rose e'er Blooming

WILLIAM A. GOLDSWORTHY A.S.C.A.P.

Composition

Improvisation

Service Matters

Criticizing and Editing mss.
for Composers

St. Mark's in the Bouwerie
234 East 11th St. New York

Martini, Gavotte

Purcell, Trumpet Tune & Air

Mr. Huey, Peabody graduate, at the time of the recital was stationed at Pine Camp; through the courtesy of John Van Varick Elsworth he was introduced to the various organs in Watertown, and some recitals arranged for him.

• **CATHARINE MORGAN**

Haws Ave. Methodist, Norristown

*Bach, Fantasia & Fugue Gm;

Sleepers Wake; Allegro.

Karg-Elert, Kaleidoscope*

Vierne, 2: Scherzo

Edmundson, Imagery in Tableaux

Morgan, Carillon*

Sowerby, Toccata

An ensemble of five harps furnished four numbers.

Olivet Presbyterian, Reading

Opening New Organ

*Bach, Prelude & Fugue Bm

Sonata 3: Vivace

Franck, Andante

Maleingreau, O Golgotha

Vierne, Westminster Carillon

Jepson, Etude

Morgan, Pedal Etude

Karg-Elert, Legend of Mountain

Swinen, Toccata

• **HUGH PORTER**

Christ Church, Glendale, Ohio

A.G.O., Milwaukee, Wisc.

Marcello, Psalm 18

Bach, I Cry to Thee

Clerambault, Prelude

Handel, Con. 4: Allegro

Bach, Toccata-Adagio-Fugue C

Widor, 6: Adagio; Allegro.

Bingham, Primavera

Karg-Elert, Legend of Mountain

Weitz, Regina Pacis

• **LAUREN B. SYKES**

First Methodist, McMinnville, Ore.

Dedicating 2m Kimball Unit

*Rowley, Plainsong Prelude 1

Purcell, Trumpet Tune

Clerambault, Prelude Dm

Bach, Fugue Gm

Mendelssohn, Son. 1: Adagio

Franck, Chorale Am

Edmundson, Fairest Lord Jesus

Dvorak, New World Largo

Fletcher, Fountain Reverie

Smith, Sunset on Olympics

Foote, Suite D: Improvisation

Palmgren, May Night

Faulkes, Ein Feste Burg

Edmundson, Schumann Prelude

Congregational, Kirkland, Wash.

Dedicating 2m Kimball Unit

*o-p. Bach, Jesu Joy of Man's

o-p. Bach, Sicilienne

Boccherini, Minuet

Emerson Richards Organ Architect

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Handel, Harmonious Blacksmith

Bach, Fugue Gm

Wolstenholme, Allegretto

o-p. Widor, Theme & Variations

Bingham, Night Sorrow

Rowley, Fileuse

Vierne, Westminster Carillon

Jarnefelt, Praeludium

Dunham, Gottschalk Prelude

Matthews, Spring Caprice

o-p. Mendelssohn, Elfin Dance

Yon, Concert Study 2

Mrs. Sykes was pianist.

• **VAN DUSEN CLUB**

Kimball Hall, Chicago

Dr. Edward Eigenschenk

Dupois, Concerto

Bach, Jesu Joy of Man's

Haydn, Clock Movement

Bach, Fantasia & Fugue Gm

Debussy, Ballet

Jacob, Hours of Burgundy

Widor, 4: Scherzo

Played by Four Members

Bach, Prelude D

Bingham, Roulade

o-p. Grieg, Concerto: Mvt. 2

Bach, Sheep May Safely Graze

Clokey, Angry Demon

Bonnet, Caprice Heroique

Bach, Prelude Am

Hokanson, Nordic Reverie

Diggle, St. Theodulph Toccata

Brahms, My Inmost Heart

• **WESTMINSTER CHOIR COLLEGE**

Students' Recitals

Marian Reiff

Bach, Three Choralpreludes

Prelude & Fugue Am

Vierne, Carillon

Brahms, My Heart is Filled

Franck, Chorale Am

Frances Campbell and Harold Royer

Bach, Three Choralpreludes

Franck, Chorale Bm

Bach, Prelude & Fugue Gm

Karg-Elert, Sun's Evenson

Farnam, Toccata

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Dr. Palmer Christian's

• pupils in the University of Michigan giving their degree recitals this season are: Jessie Clark Copp, B.M., March 29; Mary McCall Stubbins, M.M., April 19; Franklin Mitchell, B.M. equivalent, May 13, M.M. this summer; Victor Hildner, M.M., May 15; John Wheeler, B.M., May 19; during the summer session degree programs will be played by William Metcalf, Mary Power, George L. Scott, and Guy Criss Simpson.

Other recitals at the University during April and May were played by Dr. Christian, Frieda Op't Holt (pupil and recently a member of the faculty), and, as guest artist, Claire Coci, another of his pupils.

As a foil to these pleasant experiences Dr. Christian's office was burglarized in mid-April and his new Royal portable stolen. Tears of sympathy, please.

Some of the programs:

Dr. Christian

Frescobaldi, Toccata per l'Elevazione
Bach, Two Choral Preludes
Karg-Elert, Prologus Tragicus
Wagner, Good-Friday Music
Malling, Golgotha
Bossi, Hour of Consecration
Dupre, Jesus Meets His Mother
Crucifixion

Miss Coci

Bach, Passacaglia
Come Thou Savior
Loillet, Giga
Langlais, La Nativite
Jepson, Pantomime
Liszt, Ad Nos

Miss Copp

Marcello, Psalm 18
Bach, God's Time; I Stand;
Sonata 5; Prelude & Fugue Em.
Franck, Fantaisie A
Karg-Elert, Abide With Us
Mulet, Thou Art the Rock

Miss Holt

Bach, Prelude & Fugue Cm
Two Transcriptions
Schmitt, Prelude
Whitlock, Scherzo
Bingham, Passacaglia
Reubke's Sonata

Miss Stubbins

Marcello, Psalm 18
Bach, Prelude & Fugue Am
Sowerby, Requiescat in Pace
Vierne's No. 3

Dr. Charles Heinroth

• at the close of the present school year retires from the faculty of the College of the City of New York and will make his home in Long Island.

Topeka, Kans.

• Grace Cathedral celebrated the 25th anniversary of its dedication May 17; Donald L. Coates, M.S.M., presented the following for the choral evensong:

Noble, Gloria Domine Solemn Prelude
Magnificat G, Cruickshank
How lovely is Thy dwelling, Brahms
"Gloria Domine" cantata, Noble
Festival Te Deum, Noble

Cover-Plate

• It's the four-manual Aeolian-Skinner in the Church of St. Mary the Virgin, New York; looks like a three-manual? Look again. Photo by Ernest White. Incidentally the St. Mary pipework will emerge this fall with considerable improvement and be more nearly a Harrison product, with the benefit of all that Mr. Harrison has learned by trial and experiment during the past decade.

James M. Helfenstein

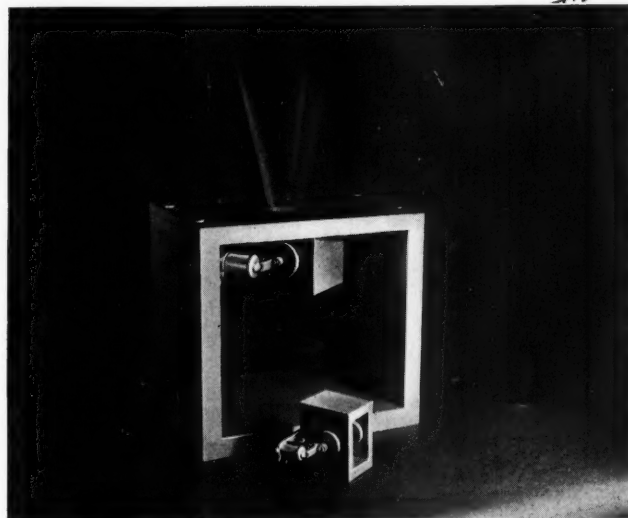
• has been appointed choirmaster of St. James Church, Fordham, New York; he will supply his own organist.

Dr. Edward Eigenschen

• presented five of his pupils in an organ program April 25 in Kimball Hall, Chicago; April 19 to 27 he was on tour with the 50-voice Liturgical Choir of Lora College, covering eight cities; May 10 the Phi-Beta Fraternity presented him in a program in Rockefeller Chapel.

Dean Frank B. Jordan

• of Drake University announces the music courses of the summer session, June 8 to July 17, will include Robert Baker of New York in a choral clinic and organ classes, and Noble Cain in choral work. Other and regular members of the faculty will be Dean Jordan, Dr. Robert Hargreaves, Mark Hindsley.

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EVENTS FORECAST

for the coming month

- **FRANK B. JORDAN**
Drake University
June 2, 8:00
First Program as Dean
Marcello, Psalm 19
Corelli, Preludio
Bach, Tidings of Joy; God's Time is Best;
Badeneri.
Handel's Concerto 4
Liszt, Bach Prelude & Fugue; Adagio.
Mueller, Echo Caprice
McAmis, Dreams
Widor's Fifth
Dean Jordan preluded the recital with the playing of the "Star Spangled Banner."
- **CLAUDE L. MURPHREE**
University of Florida
June 21, 4:00
Stanley, Introduction & Allegro
Arne, Gigue
Purcell, Minuet
Swinnew, Soir d'Automne
Soir du Printemps
Miller's Suite Amerindian
Jenkins-j, Night
Saint-Saens, Prelude & Fugue E
Jepson's Pageant Sonata

June

- New York: 14, 4:00, St. Mary's in the Garden, junior-choirs graduation service, Grace Leeds Darnell directing; juniors will sing plainsong, hymns, responses, Bach's "O Savior sweet," Christiansen's "Lost in the night," Munster's "Fairest Lord Jesus" with descant by Miss Darnell. Prizes will be awarded June 15 in a special festival at 8:00 in the choir-room.

Philadelphia: 24 & 25, regional convention of the Guild; players will be Harry C. Banks, Newell Robinson, Claribel Thomson, Charles Snyder, Richard Ross; speakers, Dr. James Francis Cooke, Norman Cokelephcott, G. Donald Harrison.

Taylor "Henchman" Broadcast

- June 18 at 8:00 p.m. eastern time Deems Taylor's first opera will be broadcast over WOR; Mr. Taylor collaborated in a condensation of the work for broadcast purposes. Alfred Wallenstein will conduct the performance.

Albuquerque Music Festival

- June 4 to 28 the Civic Symphony Orchestra, Albuquerque, N.M., will give its first annual festival, six string-quartet concerts and two orchestra, presenting the chamber music of Franck, Beethoven, Haydn, Schumann, Brahms, Ravel, Grieg, Debussy, etc., orchestral works by Beethoven, Wagner, Strauss, Sibelius, Tchaikowsky. Season tickets \$2.50.

Allan Arthur Loew

- June 7 at the morning services will celebrate the completion of his first 25 years as organist of the Church of St. Mark, Brooklyn, N.Y., which is the next to the longest career in the history of the church's music; William Coard was organist from 1848 to 1875, scoring the longest record to date, with Thomas R. Phillips, 1892 to 1913, standing third. Alfred Boyce was organist from 1913 to 1917.



DEEMS TAYLOR

New president of AsCap; his three operas are all published by J. Fischer & Bro.

Mr. Loew was born in Brooklyn, graduated from the Boys' Highschool there, earned his B.A. in City College in 1915, his M.A. in Columbia University in 1916. He began his contact with music as a choir-boy in St. Thomas, Brooklyn, when Edwin Arthur Kraft was organist, following that with a period as chorister and assistant organist to Charles F. Mason in St. Stephen's; he studied organ with Frank Wright.

His first church position was with St. Stephen's in 1908, going in 1913 to the First Presbyterian in Woodhaven, and in 1917 to his present position, St. Mark's Episcopal. He is a bachelor; both his father and mother sang in church choirs. In 1933 the present 3-30 Austin was installed. He directs an adult chorus of 20 voices, including quartet of soloists. He also teaches music in Halsey Junior High, Brooklyn.

The June 7 11:00 a.m. festival service will be enriched by violin, cello, and harp.

Charles O. Banks

- of St. Luke's Episcopal, Brooklyn, New York, was given the Mus.Doc. degree at the morning service, May 3, by the New York College of Music, as one of the events of the last day of a week of the church's celebration of its first hundred years.

Deems Taylor

- was elected April 24 to succeed Gene Buck as president of the American Society of Composers, Authors, and Publishers. Mr. Buck had been president since 1923 and continues in an advisory capacity; Mr. Taylor serves without salary.

The Hinson Choir

of
The Hinson Memorial Baptist Church
Portland, Oregon

St. Luke's Choristers

Long Beach, California
William Ripley Dorr, Director

Current and forthcoming motion picture releases:

"Sundown" — "Babes on Broadway"
"Mrs. Miniver"

Henry Laurence Pasquet

- arrived May 16 at the home of Mr. and Mrs. Jean Pasquet, Garden City, N.Y., weighing 7½ pounds and liking the prospect of having his father, mother, and grandfather all professional organists.

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

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Richard Purvis

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The Chatham — Philadelphia

Melville Smith

Director, Longy School of Music
Cambridge, Mass.

Organist and Choirmaster
Mt. Vernon Church
Boston, Mass.

Harry Welliver

Mus. M.

State Teachers College
Minot — North Dakota

G. Russell Wing

M. S. M.

Organist and Director
First Congregational Church
Long Beach, California

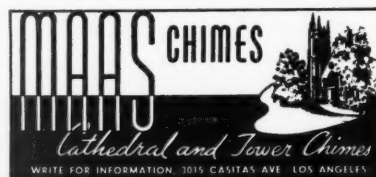


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Peabody Conservatory

• announces the appointment of Harold Bauer to the piano faculty and Nadia Boulanger theory.

John McIntire

• of North Texas State Teachers College presented seven of his pupils in a program May 8.

Robert Baker

M. S. M.

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North Presbyterian Church

• Buffalo, New York

He's in the Army Now

• "I enlisted in the army during Holy Week, as I knew the draft was soon at hand. I am organist-director at the interdenominational Chapel Emanuel; since April 2 I have organized a choir of 35 men who sing an anthem each Sunday morning; quartets and solos are used in the evening service. I am in the medical corps and am clerk to the Chaplain. I give Sunday evening recitals and am enjoying the experience very much. We use the Army & Navy Hymnal which has material for every faith," writes Dale W. Young, for the past five years organist of Zion Evangelical, Indianapolis, Ind.

"Three weeks ago I was a civilian. Today all things-that-were seem so remote . . . We're awfully busy right now, since the first couple of weeks of basic training are the most concentrated and strenuous. We have hardly time to think. Played for chapel last Sunday and probably will this Sunday too . . . I still have a yen to live but have no intention of trying to gold-brick out of what may really be my duty . . . I had supposed that I was the slow but sure type and so was amazed when I got a highly superior rating in my preliminary intelligence, mechanical-aptitude, and clerical-ability tests." Slow but sure type? Not much. Charles W. McManis is one of the snappiest young men in forty-eight states. A Mus.Bac. (University of Kansas), he preferred building organs to playing them and, there being no law against it, he began building in Kansas City, Kans., with six organs finished to date. "I've brought along a few pictures of my babies," Op. 2 and 6." (See February 1942 T.A.O.).

Flemington Children's Choirs

• held their annual graduation May 15, Presbyterian Church, Flemington, N.J., under the direction of Bessie Hopewell assisted by Norman Landis, organist of the Church, and other members of the faculty. The Fidelitas Prize, most coveted of all, is awarded the graduate who showed the finest spirit and was most helpful to others as well. At the festival, awards were made also to former graduates for special successes in their own work during the past year.

Charles O. Andrews

• died April 22 in Nashua, N.H. He was born Aug. 15, 1839, in Nashua, had been organist in various churches for sixty years and for a time served as a member of the state legislature. At the age of 102 he was thought to be the oldest man in New Hampshire.

Dr. Alfred Hollins

• died May 17 in Edinburgh, Scotland, at the age of 77. He was born Sept. 11, 1865, in Hull, Eng. A sketch of his career will appear in later columns.

Mrs. Edna Munro Robb

• died April 21 after a brief illness. She was active as organist and church singer. She is survived by her husband David S. Robb of New York City, a daughter, and a son Stewart Robb active as pianist and composer.

Felix Weingartner

• died May 7 in a hospital in Berne, Switz. He was born June 2, 1863, in Zara, Dalmatia. Chiefly famed as a conductor, he was also known as composer and author. He had to leave Germany some years ago because the nazis didn't like his race and ideas.

Pietro Yon

• gave a recital May in the First Presbyterian, Rockaway, N.J., to open the 3-25 organ by the Kilgen Organ Co. (stoplist May page 148). May 6 he presented his pupil Lucy Risotto in a recital in his Carnegie Hall studios, New York, and May 27 another pupil, Emma Valle, gave her formal recital there.

Improvisation Course

• Because of the values of improvisation to the professional organist, what Dr. Frederick Schlieder did in his six-lesson course in May deserves outlining.

The objects of the course were, among other things, to present various types of improvisation "which can be put to immediate use," to acquaint the organist "with his unused ability," to prepare for self-study and practise, and to present "a formula of systematic procedure . . . such a system of mental and technical procedures exists."

The six "descriptive demonstrations" included, in this order, melody, rhythm, harmony, form, modulation, and a summation. Dr. Schlieder has long been teaching improvisation and is now devoting himself almost exclusively to the subject.

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

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George L. Scott

• has made a concerto arrangement of Franck's B-flat Finale and presented his pupil Alice Green in the first public performance of it May 19 in Illinois Wesleyan University, with the University Orchestra, in which Mr. Scott himself played French horn.

Grace Leeds Darnell

• conducted a junior-choir festival May 18 in the Methodist Church, Asbury Park, N.J., six choirs participating, auspices of Monmouth Chapter A.G.O. The choirs sang Beethoven's "The heavens are declaring," Bach's "O Savior sweet," Mueller's "God Who touchest earth with beauty."

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• was consecrated Bishop of Long Island in a special service May 1 in the Cathedral at Garden City, L.I.

Cantatas & Oratorios

• Bach's "God Goeth Up" and "Praise Our God" were given April 19 and 26 by Dr. David McK. Williams in St. Bartholomew's, New York.

Gaul's "Ruth," April 19, Charles Allen Rebstock, Covenant Presbyterian, Cleveland.

Dr. J. Christopher Marks' "Victory Divine," April 12, George H. Fairclough, St. John the Evangelist, St. Paul, Minn.

Hymn Festival

• Donald F. Nixdorf gave his third annual hymn festival April 19 in East Congregational, Grand Rapids. The prelude was Demarest's Rise My Soul and Kinder's Jesus Shall Reign. The three choirs were: Chancel, 45 voices, Vesper 80, Descant 40. Theme of the festival was "The Hope of a Better World." Anthem was Buck's "Lead kindly Light." One hymn was used for each of the following headings: the nation, faith, courage, loyalty, prayer, the Cross, brotherhood, freedom, justice, peace, guidance, discipleship. Congregation sang in all hymns, though some stanzas were done by choirs alone, and descants were used for some.

Longy School of Music

• at Cambridge, Mass., announces its faculty for the 1942-3 season. E. Power Biggs, head of the organ department since 1933, continues as usual; this year the first diploma student in organ graduates, David Gifford. Boris Goldovsky, pianist and opera conductor, has been engaged to head the piano department. Three members of the Stradivarius Quartet will constitute the string department faculty and direct the chamber-music and string-orchestra of the School: Wolfe Wolfensohn violin, Marcel Dick viola, Iwan d'Archambeau cello. Beginning next autumn the School will offer a four-year Diploma course in all instruments, a Soloist's Diploma course for exceptional performers, and a Graduate Diploma course in composition for study under the direction of Nadia Boulanger. Melville Smith is director of the Longy School.

"Parsifal" Service

• Charles Allen Rebstock and his minister in the Church of the Covenant, Cleveland, devoted the March 29 vesper service to Wagner's "Parsifal." Harp and organ played the Parsifal Prelude to open the service, and organ played the Good Friday Spell for the offertory. The choir sang the following from "Parsifal," each selection preluded by "Parsifal" readings by the pastor:

Our feast of love
For sins of the world
Our faith lives on
By pity lightened
So came to Thee
Take my Body and eat
Wine and bread His last communion
Blood and body freely offered
Take ye the bread
Blest in believing
By pity lightened
Blessed the faithful

Dr. Bird's reading from the third act was accompanied by organ and harp, and the choir's last selection was "Highest holy Wonder."

Working Hard?

• If you think so you may gain some consolation from the schedule of G. Darlington Richards and his choir in St. James Church, New York, for Lent: two services Ash Wednesday, two services each Sunday, two services Good Friday, and one service each Monday, Tuesday, Wednesday, Thursday, and Friday.

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T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
B—BORROW: A second use of any Rank of pipes (Percussion excluded).
P—PIPES: Percussion not included.
DIVISIONS
A—Accompaniment h—harmonic
B—Bombarde hc—high C*
C—Choir l—languid
D—Antiphonal m—metal
E—Echo m—mouth-width
F—Fanfare mc—middle C*
G—Great o—open
H—Harmonic pf—prepared for
I—Celestial r—reeds
L—Solo rs—repeat stroke
N—String 2r—two rank, etc.
O—Orchestral s—scale
P—Pedal s—sharp
R—Gregorian s—spotted metal
S—Swell sb—stopped bass
T—Trombone ss—single stroke
U—RUEckpositiv st—tapered to
V—Positiv t—tin
Y—Sanctuary t—triple
VARIOUS te—tenor C*
b—bars u—cut-up
b—bearded uc—upper C*
b—brass unx—unexpressive
bc—bottom C* w—wind-pressure
c—copper w—wood
c—cylinders wm—wood & met.
cc—cres. chamber z—zinc
cd—double "—wind pressure
f—flat "—diam. of pipe
fr—free reed "—pitch of lowest
h—halving on pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
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